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THE NATIVITY
By Benjamin West.

—Courtesy of Ehrich Galleries, New York



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Exhibitions at New York Galleries

By HENRY McBRIDE

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THE season hesitates. Things are about to happen, but as yet, nothing actually has happened. Always excepting the Lincoln statue controversy, which rages with undiminished fury—and which provides topics for politicians, the clergy, and laymen generally, to an extent seldom witnessed in America.

The original colossal bronze of Lincoln by George Grey Barnard was given, as you know, to the city of Cincinnati by Mr. Charles P. Taft. Before it was sent to Cincinnati, the statue was exposed for a short time in the courtyard of one of our educational institutions in the northern part of the city, and whilst there, it provoked little comment and comparatively few peo-

ple thought it worth the while to take the journey up town to see it—this, too, in spite of the fact that the city was liberally placarded with advertisements of the opportunity.

Rival sculptors and artists generally envied Mr. Barnard his liberal patron, but there was little criticism that he styled vehement. On the contrary the indifference was almost complete.

When it was proposed, by Mr. Barnard's friends, and this sculptor has the gift of making warm friends, to send a replica of the Lincoln to London, as a sort of a national tribute from America to England, then the storm broke. The rival sculptors got together as one man, mar-

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AT NEW YORK GALLERIES

shalled their forces, and planned a campaign against the further exploitation of this Lincoln bronze which has had the effect of making Mr. Barnard the best advertised sculptor in America today.

What the result will be it is too soon to say. The most powerful name in the list of the opposition is that of the martyred president's son, Mr. Robert T. Lincoln, who has evinced, it is said, a passionate distaste for the portrait. The weight of his opinion will, of course, be powerful with the people. On the other hand, Mr. Barnard's friend, Col. Theodore Roosevelt, has come out openly in praise of the statue, and he, too, is not without his effect upon the populace.

In the meantime, the English, who have no wish to offend any portion of the American public at this time, are greatly bewildered. The bronze of Lincoln has been accepted with gratitude, according to one cable, and rejected with scorn, in another. The latest message to come across the seas contained the pacific assurance that both statues of Lincoln—meaning the St. Gaudens statue and the new Barnard bronze—would be accepted—for of course the friends of St. Gaudens jumped into this dispute, holding that to send the Barnard work to England could be interpreted as a governmental rating of Barnard over St. Gaudens, an interpretation that to them seemed impious.

But Mr. Barnard's friends, unheeding of the tumult, went even farther. It was proposed to make two replicas of the Lincoln, one for London, one for Paris. With that, those who had hitherto kept out of the altercation, waded in, for France, of course, is sacred in the eyes of artists, and those who could view with calmness the placing of an immense American statue of disputed merit in one of the very best sites in all London—for somehow, the Barnard bronze had decided to place itself in the square before the Houses of Parliament—could not support a like experiment in that

AT NEW YORK GALLERIES

modern paradise, the city of Paris. Only this week, I learned that a protest against sending this Lincoln to Paris has been signed by many of the most powerful figures in the world of art, and is being circulated in places where it will do the most good.

In the meantime, as I said, Barnard is the best advertised artist in America. I know many artists who know the world and the way of the world and who are consumed with jealousy at the enormous amount of publicity that has fallen to the lot of George Grey Barnard. It may not be precisely called fame as yet, but notoriety is just as good as fame, in this stage of the world's progress, and can be capitalized as easily. For ten years to come, George Grey Barnard, as a sculptor, is a made man—always providing he does not seize the present occasion to die of a broken heart.

THE EAKINS MEMORIAL

OF all of the events that are about to occur, easily the most important is the memorial exhibition of the work of the late Thomas Eakins of Philadelphia, which is being arranged by the Metropolitan Museum of Art. Probably I shall be compelled to say a great deal about this painter



THE STUDIO OF WILLIAM RUSH

By Thomas Eakins

—Memorial Exhibition, Metropolitan Museum of Art, New York

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in my next letter, for the chances are this exhibition will make a sensation, at least among connoisseurs and students. The name of Eakins, I find, is scarcely known among the mass of art students of the day, although it has always been one to conjure with, among the few who knew. Without the gift for self-advertising that was possessed in such a superlative degree by Whistler, and certain present day artists, Eakins thought more of the themes that engrossed his mind and of the studies necessary to properly present them, pictorially, than to push his pictures into high places after they were painted. It is a staggering comment upon the busy, careless times we live in, that no art-lover or collector saw the chances to assist this modest but most important painter, in coming into a public appreciation that was his due. As a matter of fact, most of the paintings, certainly the most interesting ones, that are now to

be shown by the Museum, are still owned by the widow of the painter.

For this reason, the Eakins Memorial will rank higher as an educational event even than the Ryder Memorial, which is



THE SINGLE SCULL

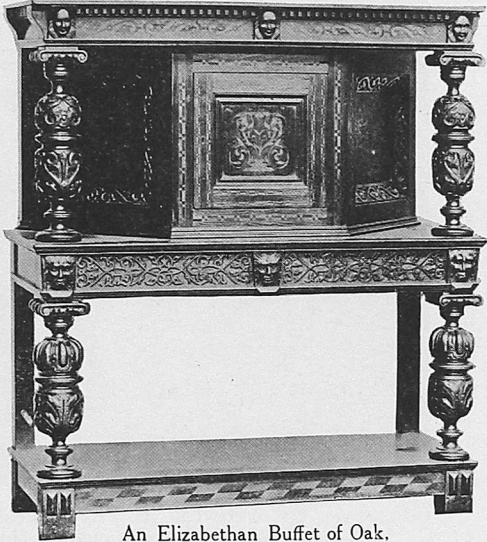
By Thomas Eakins

—Memorial Exhibition, Metropolitan Museum of
Art, New York

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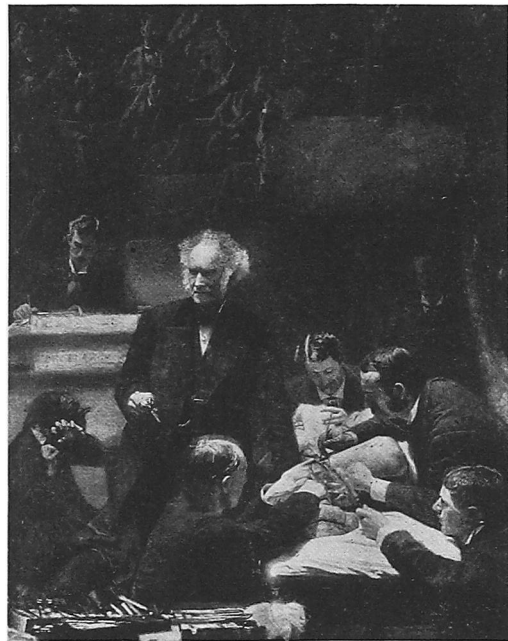


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also planned by our Museum for this season, for Ryder already has his public, and his official rating, while Eakins is to be made by this exhibition. It is an excellent and entirely worthy task that our Museum has undertaken. Speaking of Eakins in the Museum's Bulletin, Bryson Burroughs, the curator of paintings, says: "Eakins has never yet attained a general popularity. Only now and then did he condescend to please by charming color or elegant surfaces. Much of his work is indeed somewhat stern at first sight and his pictures demand an effort that all are not willing to give. But to those who take the trouble to enter in to the artist's ideal, a wealth of rare observation and enthusiastic workmanship will be revealed; the austerity of the painting is seen as fitting to the themes."

There may yet be time, even when this letter shall have been printed, for the director of your Art Institute in Chicago to



DR. AGNEW IN THE CLINIC
By Thomas Eakins

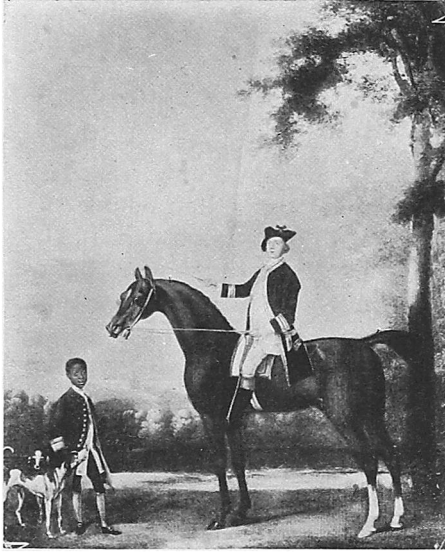
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PORTRAIT OF GEORGE III By Mather Brown
—Courtesy of Ehrich Galleries, New York
—Memorial Exhibition, Metropolitan Museum of
Art, New York

arrange with the authorities of the New York Museum for permission to show the Eakins pictures in Chicago. By all means this should be done. What can be done for a Zuloaga of Spain, should certainly be done for one of our native geniuses.

THE PROSPECTS OF THE SEASON

THE slowness of the dealers to pull down their shutters and start the season, will shortly be overcome, for there is no reason for them to be frightened. From a business point of view it is altogether likely that the winter will be a good one. There will be buying and selling as usual. The first winter of the war did undoubtedly affect business in London and Paris, but both of those capitals have recovered themselves and report considerable art activity. New York has no such readjustment to go through, for the "first winter of war" will not upset conditions here. The galleries will not close because every man

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and boy in the establishments have marched off to the front, and there will not be a necessity to hide valuable works of art in cellars in order to protect them from German bombs.

The winter will tell, if the momentous happenings of the times are to be registered in art history, rather in the output of the mature artists, many of whom report, and it is understandable, that they cannot get their minds upon their work. An appreciable number of younger artists are already in military service in various capacities. It is certain, therefore, that the public exhibitions will show certain vacant spots upon the walls. Upon the very young men, the effect of the war will be stupendous: and I believe, stupendously good. It will rejuvenate and Americanize our art. Anyone who has caught a glimpse of any of the military camps now scattered over the country, must have appreciated the picturesqueness of them, and the stimulation



PORTRAIT BUST OF MISS JANE BARGER
WALLACH
By Elie Nadelmann
—Courtesy of Messrs. Scott & Fowles, New York



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they will afford to the hearts and brains of the impressionable youth of our country. The young soldiers, to a man, appear to be radiantly happy in their military exercises, and already carry themselves with a buoyancy and confidence that makes them fit material for art. The months of heroic living and thinking in the open air, what will it not do for young America? Increased mental and artistic vitality must result from it. It will be some years, however, before it will begin to tell.

A NOVEL AUCTION


AN event that will be novel, and may be important and certainly will be amusing, is the announced auction of paintings and sculptures, at the Penguin Club. The artists who are to take part are all modern, and some of them are the wildest sort of cubists. What will be the prices obtained

for these things it is impossible to conjecture. What sort of an audience will attend the sale it is also impossible to foretell. The occasion may be seized upon by the opponents of modernism, to make a demonstration against the new works of art. Nothing, of course, would suit the cubists better; for being children of this age, they love attacks, and know how to turn them to advantage.

The list of artists includes: Abramovitz, Anders, Benn, Bouche, Brodzky, Burty, Coleman, David-Pascin, Dirks, Arthur B. Davies, Hunt Diederich, Frueh, Fornaro, Gaudier-Brzeska, Glackens, Gussow, Hart, Kuhn, Laurencin, Laurent, Lawson, Mager, Prendergast, Jules Pascin, Picasso, Maurice Sterne, Vlaminck, Van Perrine, Verbeek, Walkowitz and Max Weber.

Some of these are artists with immense

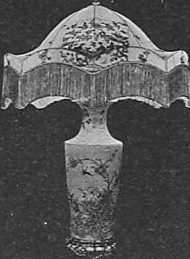
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reputations among the younger crowds in London and Paris, such as Picasso, Pascin, Vlaminck, Marie Laurencin and Gaudier-Brzeska. The latter, who died in English military service early in the war, has had his life written by Ezra Pound, and published in sumptuous style. How a picture by him got into this collection is a mystery. Indeed the assembly of these pictures is altogether a mystery, as no statement of ownership has been forthcoming upon the part of the Penguin Club.

Arthur B. Davies heads the Americans in this list, which, it will have been noticed, also contains the names of Prendergast, Lawson, and Glackens. As all of these men have a recognized value on Wall Street, what are known as "serious buyers" will have to attend the sale. An American on the list, who is much of a hero to the younger people, is Hunt Diederich, the

sculptor. He delighted everybody a short time ago, by driving up into Central Park one dark night, with some cronies, and placing a bronze animal group upon an empty pedestal which he had happened to notice up there. Diederich's sculpture is quite advanced in style, and when the park policemen saw his "Hounds" next day (for modern art at least has the merit of attracting instant attention), they promptly threw it upon an ash heap and set about arresting the author of the sculpture and of the deed. The affair made pleasant reading for several days in the newspapers, and for a time it looked as though the intrepid sculptor might go to the county jail, but finally the park commissioner, Mr. Cabot Ward, who not only has a sense of humor but a quite Parisian sense of the way to get along with artists, relented and decided to ignore the case.

MODERN ART EXHIBITIONS

THREE galleries have been exposing collections of modern American art, the Bourgeois, the Daniel, and the Montross galleries. In the Bourgeois Gallery the most effective wall was that on which some water colors by Abram Walkowitz hung. Mr. Walkowitz gained a great deal of praise last winter by the landscapes in water color that he exposed in the Photo-Secession Gallery, but the figure pieces he now exhibits show even a greater breadth and charm. The color is extremely rich and vibrant. They are of such simplicity, however, that it is to be feared that they are still much above the heads of the general populace. Walkowitz, who is something of a socialist, loves the populace, and often shows pictures of the poor resting in a sort of desperate ease upon the lawns of Central Park—it is a favorite subject with him—but it cannot be said that he paints for the populace. His work appeals to the very few to whom color in itself is a language.

John Marin was also represented, but not by any new works. His landscapes were as elusively suggestive as ever. Of the other exhibitors, Joseph Stella was the only one who seemed to have advanced. His pictures were much more plausible and sincere than heretofore.

In the Daniel Gallery there was a group of clever sketches of vaudeville artists by Charles Demuth, a brilliant essay in abstract art by Man Ray, and striking canvasses by Samuel Halpert, Fiske, and Rockwell Kent.

The stars of Mr. Montross's collection were Henry McFee, Andrew Dasburg and Ben Benn. Mr. McFee, in particular, is always an interesting painter, who has a dry, peculiar manner of painting, which always commands attention by its intensity.

Eugene Higgins, who, like Mr. Walkowitz, was once a socialist and exhibiting startling pictures of the people rising in their might to assert their rights, has tamed down considerably of late and now shows some quite innocuous monotypes and paintings in Knoedlers, which resemble the work of Millet, of Barbizon, too much.



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JAMES CARROLL BECKWITH

JAMES CARROLL BECKWITH, the American portrait and genre painter, died last month at his home in the Hotel Schuyler in New York City, in the sixty-sixth year of his age. He had been feeling ill and went out for a drive in Central Park with Mrs. Beckwith. On his return, two hours later, he collapsed in the lobby of the hotel and died shortly afterward. He had not been in good health since he suffered a stroke of paralysis a year ago at Onteora, in the Catskills, where he had a summer home and had been one of the leading spirits since the foundation of the artists' colony there.

Mr. Beckwith was born in Hannibal, Mo., September 23, 1852, the son of a Chicago merchant. Somewhat delicate as a child he found his amusement in sketching with a lead pencil, and, encouraged by his mother, began to take lessons in drawing at the age of sixteen years. Soon afterward his family moved to Chicago and he became a pupil in the Academy of Design there. In 1871 he came to New York, worked two years under Mr. Wilmarth in the National Academy, and in October, 1873, he sailed for Europe, going directly to Paris and entering the atelier of Carolus-Duran. He made the *concours* for Yvon's class in drawing at the Ecole des Beaux-Arts in the spring of 1875 and was admitted, and seven times afterward secured the same privilege, drawing there from life during almost all his stay in Paris and receiving four honorable mentions for his work. In addition he studied mornings in the Bonnat night school. In the autumn of 1874 he was elected chief of the school in the atelier of Carolus, and held that position until his return to New York in 1878.

"Perhaps no one among the American painters who have studied their art in Paris enjoyed the same intimacy with his master as Beckwith did with Carolus," wrote William A. Coffin, the well-known critic, of Mr. Beckwith. "He took a studio in 1875 with John S. Sargent, who, had come up to Paris from Florence the year before, and the two young men were much together. Sargent and Beckwith were favorite pupils, and aside from their study in the working atelier in the rue Notre-Dame des Champs, were a good deal occupied in their master's own studio in the Passage Stanislas near by. The first work Beckwith did of this sort was in 1877, when Carolus called on him to paint a background in a boy's portrait. This working in the master's studio is something by no means common in Paris, but Carolus loves the traditions of the princes of painting, and delights in the homage of his pupils. Beckwith painted backgrounds and draperies with right good will for six months or so, and at the same time, with Sargent and two or three other pupils, in a vast room furnished by the government, helped in the great work of painting a ceiling for the Salle Beauvais in the Louvre.

AT NEW YORK GALLERIES

"This composition represents 'The Triumph of Marie de Medici,' and covers a canvas about forty feet square. Carolus made a composition sketch of the ensemble; the pupils made studies from models in the poses of the different figures, as shown in the sketch, 'squared them up' to the required size on the big canvas, and blocked in the masses of color. Then the master used to come in, with praise for one and blame for another, and complete the work. This period of his stay in Paris, which covers the last two years, Beckwith much enjoyed, and it was not strange if New York impressed him as decidedly Philistine in character when he came here fresh from such agreeable surroundings. A strong lot of men were the American students in Paris who were his contemporaries. Among his own studio companions were Sargent, Low, and Fowler. In Bonnat's were Blashfield, Leland, and Pearce. At the Beaux Arts, under Gerome and Cabanel, were Bridgman, Brush, Thayer, and Weir.

"One of the first things Beckwith found to do in New York was teaching, and he organized and taught for many years a class in drawing from the antique in the Art Students' League, among his students having been Irving R. Wiles, Herbert Denman, and W. M. J. Rice. He used to go back regularly to Paris, and spent the five summers following his return to America in France. In his studio in Onteora he painted the lifelike portrait head of Mark Twain, who was one of the pleasant colony that made the Bear and Fox Inn such a delightful sojourning place, and there, more perhaps than in his fine studio in the Sherwood, where he was the busy portrait-painter, his friends found again the clever companion of former days, with whom they worked and played in Paris and strolled through the sunny towns of Italy and Spain.

"Mr. Beckwith was a draughtsman of great skill and a painter of much more than ordinary cleverness. His portraits are notable for sound construction and solid modelling, as well as elegance and truth of line, and he rarely missed a likeness. He might not be counted a colorist, perhaps, in the sense of sacrificing other things to obtain quality of color alone, but his work is colored, and is never open to the reproach of blackness, as the work of men who are especially impressed by form very often is."

Mr. Beckwith first exhibited at the National Academy of Design, and had exhibited there regularly ever since. His first picture at the Society of American Artists was shown in 1879, and there, too, he had been a constant contributor. He made his debut at the Salon in 1877 with a Head of an Old Man, and exhibited there afterwards.

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Ackermann's Place in British History

THE art world has been well represented at the front for, when we stop to count the number of painters, sculptors and art students who have laid away the brush or chisel to take up the sword, it appears that the percentage of patriotism and valor is high in those who are devoted to the aesthetic side of life.

We publish herewith the portrait of a British officer recruited from the commercial side of the art world, for Captain Edgar C. Ackermann of the 13th London Regiment now serving with the British Expeditionary Forces in France is the President of Arthur Ackermann & Sons, of London, New York and Chicago, and the great grandson of the founder of this famous house. During the last six months he has been in all of the heaviest fighting on the western front, and this photograph, taken during a brief furlough, is therefore another bit of human interest from the great war.

It is only fitting that a house like Ackermann's which has been for so many generations closely allied with British history as the chronicler of social and political events, current fashions, life and manners, should, in this crisis, participate in a direct and personal sense.

We wonder if drawings by artists at the front in this war will appear as Ackermann's publications to pass into history as pictorial documents of the world's most stupendous event. It would be only a natural continuance of the ancient policy of the house, for, in the early 1800's, Ackermann's on the Strand was the meeting place of society and art lovers. Here the best people of the times meet informally to look over the recent publications. "Let's go to Ackermann's to see what is new" was the familiar phrase in those days. The original old galleries were the setting for these delightful gatherings of the wit and wealth of other days. Here the idea of a monthly magazine originated for "Ackermann's Re-



EDGAR C. ACKERMANN of the 13th London Regiment, Now Serving With the British Expeditionary Forces in France.

pository of Arts" was the forerunner of the many and beautiful publications of our own day. Like them it contained contributions from the foremost authors of the time and like them it was well illustrated. Where today, however, the mechanical printers' art supplies the illustrations, in the early eighteens, original aquatints and engravings were the only thing available in the way of illustration. The cost being necessarily much higher than that of our modern halftones and each print being truly a work of art, copies of Ackermann's Repository are looked upon as treasures by collectors and bought at good prices.

It is interesting to note how British establishments thus interweave themselves with English history. The love of home, convention and tradition being so striking a feature of the British character, we understand something of the tenacity that has held together this vast and scattered Empire in a solidarity that has amazed the world and confounded an enemy, which, unable to comprehend British ideals or fathom British sentiment, looked for dissolution at the first shock of war.

AT NEW YORK GALLERIES

A. Sartorius & Company's Exhibition

DURING the week of October first, an exhibition of paintings and posters entered in the Oleo Tempera Competition, was held at the building of A. Sartorius & Company (Inc.), 57 Murray Street, New York City. There were placed on view about one hundred and fifty pieces of works selected from the entries of between twenty and thirty states. All of the works were done with the Oleo Tempera colors and were arranged in three divisions, namely: poster style, representative oil color style and regular water color style.

According to previously announced conditions, the three first selections in each classification were purchased by A. Sartorius & Company. These awards and purchases were as follows: Water Color Style Class, "Battle of the Clouds," by Mr. Richard Veenfliet, East Orange New Jersey; Representative Oil Color Style, "Docks at Edgerton," by Miss Jane Petersen, New York City; Poster Style, by Miss Jane Petersen, Leonia, New Jersey.

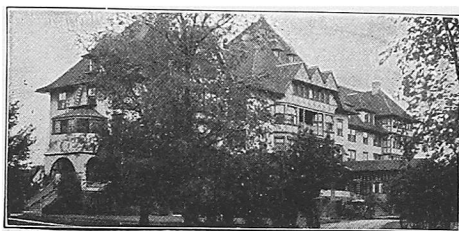
Some noteworthy exhibits in the water color class were the drawings by Bessie Hill Bowhall, Amsterdam, New York; a landscape by Jessie K. Coryell, Belle Fourche, South Dakota; a drawing by O. Kurth, New York City; a landscape by Sister M. Concepta, O. S. D.; an illustration by Miss Florence Whiting, Philadelphia; design by John Waters, Summit, Georgia; while a group of still life paintings by students of Notre Dame Academy, Covington, Kentucky, was an interesting feature of this class.

In the representative oil color class the following entries deserve special notice: Still life by Melita Blume, New York; illustrations by Tora B. Wilberforce, Brooklyn; still life by Cosmo De Salvo, New York; landscapes by James Schwefelgeist, Brooklyn.

A number of remarkably good posters were exhibited, including entries by M. DeSantis, Cleveland, Ohio; Walter E. Reinicke, Brooklyn; Mary B. Sawrie, North Ashville, Tennessee; Louis Mae Chandler, Wilmette, Illinois.

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